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AUTHOR Mills, Joshua E.
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ABSTRACT

In the years following the commercial success of television, leadership of the radio industry passed from the radio networks to the owners of independent local stations. While the networks seemed to stand crippled and paralyzed by television's impact, local stations experimented in programing, promotion, and news coverage. The foremost innovators in this area were Gordon McLendon of Texas and Todd Storz of Nebraska. Most of the now-familiar formats--including all-news, "top 40," and "beautiful music"--were introduced by either McLendon or Storz. Their stations also pioneered in aggressive radio promotion, such as cash giveaways, and in ambitious local news coverage. However, while the techniques of McLendon and Storz were widely copied in the Midwest and the South, their influence was slow to reach the major markets of the East Coast. Despite their seminal role in modern radio, McLendon and Storz have received little recognition in the leading broadcast histories. (Author/FL)

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TWO PIONEERS OF CONTEMPORARY RADIO

By

Joshua E. Mills
Assistant Professor
Department of Journalism and Mass Communication
New York University

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The spread of commercial television between 1948 and 1953 brought to an end the quarter-century known as the Golden Age of Radio. Radio lost its role as the chief source of evening entertainment and its place in the American living room. This story has been told often and well. (Erik Barnouw labeled the sections of his broadcast history that discuss this transition "Sic Transit" and "Panicsville."[1])

The radio networks reeled under television's impact, and were slow to adapt. The first commercially successful innovation a radio network developed after television was NBC's "Monitor," which went on the air in 1955.[2] And many network affiliates in the major markets waited for leadership from the top. This led to much talk in the broadcasting industry and the trade press--and created an image in the public eye--that "radio was likely to die." But this hypothesis neglected the role of independent radio stations. The number of stations on the air increased dramatically after World War II. At war's end less than 1,000 stations were on the air; by 1953 there were 2,391 in operation.[3] The majority were unaffiliated. In 1947, local advertising revenue surpassed network revenue.[4] From 1948 to 1953, radio network advertising revenue fell from $134 million to $93 million; local radio advertising revenue climbed from $171 to $250 million.[5]

Industry leadership was shifting from the networks to the local stations. Innovative programming was developed at the local level. Many of the watchwords of contemporary radio--Top 40, Beautiful Music, All-News

--were invented at the local level. Two men played a seminal role in the growth of local radio, and the shape it took. Yet their work has gone largely unnoticed outside of the radio industry, and unrecorded in broadcast histories.[6] Their names were Gordon McLendon and Todd Storz.

Gordon McLendon was born June 8, 1921 in Paris, Texas.[7] His parents lived across the Red River in Idabel, Okla., where Gordon was raised until he was 13, when the family moved to Cass County in East Texas. In high school McLendon starred on the debating team and also edited the Cass County weekly paper. McLendon had learned Choctaw in Idabel, which was near an Indian reservation, and at Yale he majored in Oriental languages until he left to join the Navy during World War II. McLendon served in intelligence in the South Pacific, translating Japanese documents and interrogating prisoners. Returning home, McLendon and his father Barton, who owned a chain of movie theaters in the Southwest, bought a 100-watt station, KNET, in Palestine, Texas.[8] At the same time the family received a permit to build KLIF in Dallas, which went on the air in November 1947. The McLendons sold KNET, and Gordon actively managed KLIF and did a good deal of on-the-air work, assisted by a parrot that could shriek: "KLIF! KLIF!"

His first innovation (after the parrot) was to bring daily major league baseball broadcasts to his listeners. Texas had no major league baseball team at the time, but the Texas League was an affluent minor-league operation. Team owners had a rule prohibiting major league broadcasts

within 50 miles of a minor league game. McLendon defied them, but in a novel way. He didn't broadcast major league games from the ballpark; he re-created them. McLendon sat in the KLIF studios, receiving running reports of the game by telegraph. In turn he would do a play-by-play, simulating crowd noises with recordings made at the various major league parks. He took pride in realism, and had a recording of the "Star Spangled Banner" as it was used at each ballpark. For Boston games, he had crowd sounds with a Boston accent. His first sports re-creation was a football game in November 1947; his first baseball game a spring exhibition between the New York Yankees and the St. Louis Cardinals the following March. McLendon's on-the-air persona was the "Old Scotchman," a comical, thickly accented announcer.

For some games, as McLendon did the play-by-play, he would have a staff member broadcast through an echo chamber announcements such as "Will the driver of New Jersey license number...." For other games Jim Kirksmith did the play-by-play while McLendon sat nearby, doing a running translation in Japanese, as though the game were being piped overseas (we must assume he did this for his own amusement rather than for any commercial reason). The games extremely popular and McLendon formed the Liberty Broadcasting System to provide member stations with the re-creations. Between 1948 and 1951, more than 400 stations signed up. "We originated the various things that the networks didn't do," McLendon said in 1979.[9] "The major league game of the day, the first professional football ever heard on a regular basis, the only Friday night football games

on a network basis (we bought all the Miami University games), the only Saturday night games (we bought the Louisiana State games). We had the college basketball game of the night." McLendon kept adding spinoffs, like his "Great Days in Sports" series, which offered re-creations of events from the past, including boxing and tennis matches (for the latter, he would have one employee click his tongue, to simulate the sound of the racket hitting the ball, while other aides stood around the microphone mumbling in English accents--for Wimbledon matches, naturally.)

But if McLendon made his name in sports--in 1951, the Sporting News named him the top football broadcaster in the country--he soon looked for other pastures. "I thought that the only way that radio was going to stay around was through concentration on music and news and nothing else but," McLendon said.[10] "Television was already usurping the major sports events." In 1952, major league baseball denied McLendon the rights to re-create games, and the Liberty network folded. McLendon concedes he lost a good deal of money on Liberty.[11]

In three other aspects of local radio, McLendon had enormous impact: local news, radio formats and promotional gimmicks. McLendon was as imaginative in his news coverage as he was in his sportscasting. He outfitted radio cars to scour Dallas for news to broadcast on KLIF. He always looked for a local angle. McLendon outlined his technique for the Georgia Association of Broadcasters in 1957:

"We localize a great many of our news stories. We have a list of 250 top citizens in each of our cities and we're expanding that list all the

time. We subdivided the list into the top leaders in oil, banking, industry, society, business, education, etc. We use this list to get their names and voices on the air just as often as possible. For instance, when a story arrives concerning a development on the cotton market, we'll immediately call a top local cotton leader, record his comments, and localize the story around him."[12]

Through innovations like these McLendon changed the sound of local news. Chuck Blore, a radio innovator himself and a former McLendon employee, said: "Gordon realized radio had the edge on television as far as news went. TV had those heavy cameras and couldn't move them around; they were shooting film. Gordon realized he was watching newsreels on TV, and did something about it."[13] (McLendon was not yet thinking all-news; that came later.) But KLIF, with its innovative news, local profile and a variety of music, soon became a very popular station in Dallas, and McLendon started to expand.[14] One of the tools of expansion was the Top 40 format.

There are almost as many versions of how Top 40 originated as there are broadcasters who worked on Top 40 stations. McLendon contends that his competitor, Todd Storz, originated Top 40 in Omaha. "I thought, well Todd is doing something, and it might be a very sound idea, but he's not doing it the way I think it should be done," McLendon said in 1979.[15] "I then introduced it at KLIF [in Dallas]. We took Todd's format and injected into it a missing element he didn't have in Omaha: promotion, heavy and powerful

promotion. Advance giveaways and other audience-attracting events....the progression of Top 40 was from KLIF, Dallas, to KTSA in San Antonio to KILT in Houston to KELP in El Paso and then on through the rest of our chain." This gradual refinement of the Top 40 format took place between 1952 and early 1956.

Blore remembered another McLendon innovation: "McLendon's station had the first music policy in the history of man. We decided you'd play only 13 songs an hour, that 10 should be hits and two oldies, because Gordon liked Glenn Miller, and the other, a new record every hour. Because each deejay was on the air a four-hour shift, that made 40 hits a show, and that's where the expression Top 40 came from."[16]

But Blore and McLendon are both wrong about the origins of Top 40. It evolved at two New Orleans radio stations. When Todd Storz purchased WTIX in New Orleans in August 1953, a popular local show was disc jockey Bob Howard's Top 20 on WDSU (the slogan was "The Top 20 at 1280"). Storz' general manager at WTIX, George Armstrong, said to an aide, "If Top 20 pulls that rating, imagine what we could do with Top 40."[17] WTIX, with the slogan "The Top 40 at 1450," started playing only songs from the 40 best-sellers in New Orleans, each afternoon from 3 to 6. Ratings soared, and WTIX went Top 40 full-time.[18] Of course even these early shows had a predecessor, the famous Hit Parade, at times known as "Your Hit Parade" and "Lucky Strike Hit Parade." The show started on radio in 1935 and closed on television in 1959. Each week it offered a countdown of the top 10 (sometimes eight or seven) hits, not recorded versions but interpretations by

its cast, which at one time included Frank Sinatra. From this idea of a countdown of hits apparently came the idea of a show playing the Top 20 songs, and from that the Top 40. Why then the confusion?

Because Top 40 has a special cachet in the radio industry--it has been refined and endures as an incredibly profitable, colorful and widely imitated formula. Many broadcasters seem to remember each subsequent refinement as the "original" Top 40. When people credit Storz' Omaha station with originating Top 40--as McLendon did--what they apparently have in mind is the institution there of "rotation," the idea of repeating the top hits more frequently than other songs. This has become a hallmark of modern Top 40. And that rotation of hits did begin in Omaha, in 1955. [19]

McLendon was a pioneer in other formats as well. He programmed the first "beautiful music" station, KABL, San Francisco, in 1959. He was the first to use the phrase "beautiful music" as a format label. He described it as "semi-classical music. Somebody referred to it as schmaltz, but it's the very best of the semi-classics, and the very best of pop music numbers, done by arrangements with strings and more harmonious instruments."[20] He developed the first successful all-news station, XETRA, in Tijuana, Mexico, in 1961 (its signal reached the Los Angeles area) and the second, WNUS, Chicago, in 1962. He introduced an unsuccessful all-classified ads format in Los Angeles, on KADS, in November 1967, that went off the air the following summer. "Gordon seems to be remembered for his successes," noted one former employee who moved into the network executive ranks. "But he's also had a lot of failures. KADS is talked of as an innovation; it

was a flop."[21] But McLendon asserts an all-ads station could be successful. "I was not there to promote KADS, and no one else had the experience. I know I could do it. The Los Angeles Times has the biggest want-ad section of any paper in the world. Radio would have been able to create want ads that were only a few minutes old. We were at the point where we would have been able to charge advertisers through their credit cards. But I needed to be there, and couldn't, and rather than let the format stagger along badly, I discontinued it."[22]

But whatever his failures, at a time when the networks were doing little that was new, McLendon dared to try almost anything. Nowhere was this more apparent than in the area of self-promotion, where he and Storz seemed to compete for the zaniest stunts. The parrot-announcer was one, and KLIF's program director compounded it by taking out a newspaper ad apologizing for the parrot's occasional salty language.[23] The parrot did not use obscenities, however; it was simply a gimmick to promote the station.

When McLendon hired disc jockey Johnny Rabbitt, he overturned autos along the freeways outside Dallas, and had painted on the bottom of each, "I Just Flipped for Johnny Rabbitt." McLendon had a man appear on a Dallas street corner handing out cash, mixing an occasional $10 or $20 bill in with a lot of singles. He attracted not only crowds but newspaper and television coverage. When this "mystery millionaire" was finally interviewed live during a television newscast, he disclosed that he was the new morning disc jockey on KLIF. McLendon had Rabbitt broadcast from inside a glass booth in a parking lot. He introduced the use of jingles to sing the station's

call letters.. His promotions spawned many imitations; throwing ping-pong balls with cash amounts written on them out of airplanes (the balls could be redeemed for cash at the radio station); throwing deejays out of airplanes (wearing parachutes, of course); hiding cash in library books or burying it in the park (both of these schemes were short-lived, as listeners overran the library and the park). Not each of these schemes was McLendon's, but he and Storz were the most active and widely imitated self-promoters.

Respected, yes, but not loved. McLendon's feuds were famous, his ego enormous. Through his father's film connections, McLendon arranged to appear in a Hollywood horror film, "Killer Shrews," in 1959; in 1968 he ran unsuccessfully in the Texas Democratic gubernatorial primary.

"He lacked the qualities that would have made him a statesman," a former network radio president said.[24] "He was irresponsible; he was foolish... In the days when KLIF was in first place and knocking down tons of money, it was such an ugly plant he never brought a visitor to it. He made a lot of money, but he was a strange man, a very strange man."

Sportscaster Lindsey Nelson, who at one time worked for the Liberty network, recalled: "He had moved to a two-story building at 2100 Jackson Street in downtown Dallas. Its most impressive feature was a huge map of the United States on the lobby wall, with the cities linked together by lines criss-crossing each other. I made the same mistake everyone else did. I assumed it was a map of the Liberty network. Actually, it was an American Airlines map."[25]

McLendon Broadcasting, based in Dallas, is in the process of selling

its last radio station, KNUS, Dallas. But Gordon McLendon has left his mark on contemporary radio.

Robert Todd Storz was born in Omaha on March 8, 1924.[26] He played with radio kits as a child and had a ham operator's license when he was 16. During World War II he served in the Army Signal Corps as a cryptographer. His first radio job was at KWBW in Hutchison, Kans. He returned to Omaha in 1947 and got an announcing job on KBON, but was fired after he advised a complaining caller: "Madam, on your radio you will find a switch which will easily turn the set off."[27] He got a sales job with KFAB, Omaha. Like McLendon, Storz got started in radio management when his father, a wealthy brewer, bought him a station. Storz took control of KOWH, Omaha, in 1949 and promptly terminated what he called "minority programming"--classical music and country music--to play "popular" music.[28] He also began cash giveaways.

With his father's backing he formed Mid-Continent Broadcasting and later Storz Broadcasting and acquired WTIX, New Orleands, then WHB, Kansas City, and WGDY, Minneapolis. Other stations were added later, but the Omaha and New Orleans stations cemented Storz' reputation as a father of Top 40 and of cash giveaways. Storz, a direct competitor of McLendon in both promotional devices and Top 40 refinements, in the end left less of a mark. Storz died young, at age 39, in 1964. He never became, as McLendon did, an on-the-air personality. He didn't develop other new formats. And he was, according to some associates, a loner and a

self-proclaimed Midwestern low-brow. "He didn't like New York and he didn't go there very often," recalled a former Storz station manager.[29] "He didn't make speeches and he didn't write articles. He didn't know [advertising] agency people or network people. He was small-town. But he was a hell of a businessman." McLendon labeled Storz "a lone wolf... Todd was not a gregarious, garrulous person. He was quiet, reserved, highly intelligent. He knew what his listeners wanted, certainly."[30]

McLendon said he and Storz were close friends, "so close we would not have thought of competing with one another. We had an agreement that we would not go into each other's market. It was an unspoken verbal agreement." Nonetheless they did compete, when Storz owned WTIX in New Orleans and McLendon was "consultant" to WNOE, owned by his father-in-law at the time, former Louisiana Gov. James Noe. Perhaps McLendon likes to deny that New Orleans was a McLendon/Storz competition because WTIX, at the time a feeble 250-watt station, was the top-ranked station in town. WNOE had 50,000 watts of power during the day, and 5,000 at night, but not until after Storz' death could it topple WTIX from first place.

Storz was blasted in a 1956 Time magazine portrait that labeled him "the King of the Giveaway" and sneered: "His low estimate of his listeners' intelligence is tempered only by his high regard for their cupidity."[31] Time also criticized Storz' fondness for sensational newscasts, noting that he ignored the UN "for other international bodies--like Anita Ekberg." Storz would have agreed, his associates say. One former Storz station manager said: "He thought of a lot of things that weren't socially useful. He really

wanted a raunchy, slightly pornographic, bloody newscast."[32] But the Time article sloppily reported that Storz' flagship station was KOHW (it was actually KOWH), and Storz amused the broadcasting industry with a rebuttal advertisement in Broadcasting (on July 2, 1956) addressed to TIEM magazine.[33]

Whatever Time's view of Storz, he ran a tight ship and a tough training ground for younger broadcasters. "I worked for him a year and a half as a salesman and a year and a half as manager and I went from there to a network vice president," said Stephen Labunski, president of NBC Radio from 1965 to 1969, and currently executive director of the International Radio and Television Society. "You can't do that just through charm. It had to be that I was coming from an organization that was so hot...we were the model."[34] Other graduates of the Storz organization include Jack Thayer, currently head of NBC Radio, and Dick Harris, president of Westinghouse (Group W) Radio.

But if Storz made one lasting gift to modern radio, it was the concept of "rotation," which he developed in Omaha with Bill Stewart, whom he had hired away from McLendon.[35] A seminal incident is involved here, and most everyone has a different recollection of it. It is known in the industry as "the Omaha bar incident," and it goes like this: Storz and Stewart were drinking and talking in a bar as closing time neared. They had been there for hours and noticed, as music fans, how often some songs were replayed. As they finished a final round of drinks, as the employees were putting chairs up on the tables, a waitress walked over to the jukebox, took change from her pocket, put it in the coin slot--and played the same song three

times in a row. Seeing that tripped a lever in their minds, and thus was born the idea of repeating hits on the radio, the foundation of modern Top 40. At KOWH, Storz and Stewart decided that one song each week should be designated a "pick hit"; both it and the Number 1 song were played once each hour. This rotation of hits became the symbol of Top 40.[36]

Storz also broke new ground with his cash giveaways. In Omaha he developed the "Lucky House" promotion, where street addresses would be broadcast over the air, and if the resident called the station within a minute, would receive a $500 prize. In Kansas City, a WHB treasure hunt for $2,000 caused enormous traffic jams, and the police chief demanded, unsuccessfully, that such promotions cease. In Minneapolis, at WGDY, and in Omaha, Storz set listeners looking for cash prizes of $100,000. The Storz giveaways made the Federal Communications Commission unhappy. One month after the article in Time (perhaps not a coincidence) the commissioners wrote Storz to notify him they were considering holding a hearing on his bid for ownership of WQAM, Miami, because of his giveaway policy.[37] The cash giveaways, the FCC suggested, were both an attempt to purchase listeners and an invitation to competing stations to try similar inducements. This could lead to a reduction in public-service broadcasting, the FCC said.[38]

Storz wrote the FCC that he considered the giveaways entirely legal. But he indicated a willingness to cease them entirely and immediately if his application for WQAM were approved.[39] The FCC approved the Miami license, though it indicated approval was based not on Storz' pledge but on the commissioners' judgment (by a 4-3 margin) that they did not have the

right to interfere in program content.[40]

Storz died on April 13, 1964, in his home in Miami Beach. The official cause of death was "cerebral hemorrhage."[41] Some former employees think he might have taken his life. "He was in a lot of pain," said one. "He was a recluse by then. He really didn't talk to people."[42] Storz Broadcasting went under the control of Storz' father, the brewer Robert H. Storz, assisted by George "Bud" Armstrong, who later became president of Storz. People who knew Todd Storz recall him with mixed feelings. But as a pioneer of radio's revival, his reputation is intact.

The consensus among radio network executives is that McLendon and Storz were in a class by themselves as architects of the new radio. Sam Cook Digges, president of CBS Radio, said: "Storz really led the way for a lot of radio broadcasters, because he proved there was a lot of viability, and vitality, for radio that along the way a lot of people had begun to doubt. He deserves a helluva lot of credit. McLendon too. These were people who were innovative; it doesn't look as difficult now as it did in those days. In the late 40s there was a feeling that radio towers would be scrap steel within five years. But Storz and McLendon came up with new approaches, and went into format radio, which is taken for granted today, and it gave them a device for targeting in on audiences and proving the viability of radio. They were the guys who were the leaders. I don't know that they really did anything bad; they were promotionally minded and they ran some contests, but that was part of keeping the thing alive and going."[43]

NBC's Jack Thayer said: "What they did was establish an alternative

to the networks, far away from the mellifluous tones of the networks, just exactly the opposite--and they were getting lots and lots of listeners of all ages. 'Nobody's listening,' they said when they started out, 'so let's have some fun.' They had just come out of the service. They always ran ads offering jobs, they competed for the best young talent. They were open to young people, college kids, looking for work. Storz and McLendon...they kept radio alive."[44]

It is perhaps an explanation for the little recognition McLendon and Storz have received (and certainly more than a coincidence) that both men were based in the Midwest. This impression is strengthened when it is considered that the two other leaders among independent radio stations in the early 1950s were the Bartell Group, based in Milwaukee, and Plough Broadcasting, based in Memphis. All four organizations were far from network headquarters, and from the FCC as well. From San Antonio, New Orleans and Miami in the south to Milwaukee and Minneapolis in the north they forged a new kind of radio, and avoided the fortresses of the Old Guard: New York, Washington, Philadelphia and Boston. There are several reasons.

They were Midwesterners. McLendon and Storz (and Bartell, in Milwaukee) enjoyed their first success in the cities where they lived, and where their families were successful. They enjoyed the goodwill of their family names. They knew the potential and the likely advertisers, and they knew the potential audience. McLendon argues, though, that there was more: "If you wonder why we weren't doing it in New York, San Francisco and so forth, it was because there were no stations in those markets available for

sale at good prices; we couldn't move in and put our format in without having owned stations. By the time any stations might have become available, someone else had copied the format, in New York, Boston, Philadelphia, San Francisco...Before either of us could expand to the West Coast or the East Coast, we had been copied."[45]

Dick Harris of Group W (Westinghouse) Radio, who worked with Storz, cited two other reasons the Midwesterners stayed out of the large Eastern markets. The big city stations, he said, "had larger staffs. In Philadelphia there was a symphony orchestra you had to get rid of before you could start playing 40 records on the air. You could go into New Orleans with a $25,000 check in your pocket [Storz did, when he bought WTIX] and a stack of records you got free from the record company, and a deejay who was costing you $150 a week in those days--why not take a chance? The risk of failure was a helluva lot less in those kinda markets than it was in New York City or Philadelphia. In the big cities some of the stations were getting by; they weren't bleeding to death. The necessity, more than anybody's design or creativity--caused Midwestern radio stations to thrive first."[46]

Significantly, when these young turks bought a station affiliated with a network they usually cut the tie. Storz bought WHB, Kansas City, in mid-1954, and in September announced he was canceling the affiliation, because he thought the station's future should be as an "aggressive and intelligently programmed independent station."[47] WHB's follow-up ad in Sponsor magazine was more explicit. It said in part: "Big Switch! Unburdened by a lot of programs only some people want to hear, WHB now fills 24 hours a

day...with what most people want to hear."[48] In March 1955, WNOE, New Orleans, owned by McLendon's father-in-law, dropped its Mutual Broadcasting affiliation, and five months later, KNOE, Monroe, La., dropped NBC. Noe announced: "It is no longer practical for a radio station to belong to a network."[49] (When Bartell bought KCBQ, San Diego, it cut the ABC affiliation, and Plough and Group W also severed network ties.) The aggressive, innovative stations were disaffiliating. "Meantime, a lot of other network affiliates, the so-called old-line affiliates, a lot of them kept on doing what they had been doing and their audiences kept going down and down, and they just seemed to think that something would come along and save them," observed Maurie Webster, former vice president of CBS Radio.[50] "In some cases what that new something was, was new management. The old ones had gotten very fat when they didn't have to do anything. They weren't prepared to change."

Eventually the affiliates, and to some extent the networks, studied the techniques of McLendon and Storz and borrowed what was applicable. They had no choice.

Notes

[1] Erik Barnouw, A History of Broadcasting in the United States (New York: Oxford Univ. Press, 1968), II, pp. 284-290.

[2] This conclusion is based on interviews with more than a dozen executives active at the radio networks during the early 1950s.

[3] "Those Riches in the Indies," Broadcasting, Jan. 26, 1953, pp. 80-81.

[4] Sydney Head, Broadcasting in America, 2nd ed. (Boston: Houghton Mifflin Co., 1956.

[5] "Radio's Rate Trend Since TV's Advent," Broadcasting, Sept. 19, 1955, p. 136.

[6] Gordon McLendon is mentioned only once in Barnouw's three-volume history, Todd Storz not at all. Neither is cited in Head's work.

[7] Biographical and professional accounts have been compiled from Claude and Barbara Hall, This Business of Radio Programming (New York: Billboard Publications, 1977); David McFarland, "The Development of the Top 40 Radio Format," Diss. Univ. of Wisconsin 1972; Frank Tolbert, "Man Behind a Network," Nation's Business, March 1952, pp. 57-60; and Seymour Freedgood, "The Money-Makers of 'New Radio'," Fortune, Feb. 1958, pp. 122-124, 224-226. Material was verified in personal interview with Gordon McLendon, 1 March 1979, and with Storz' associates in personal interviews.

[8] McFarland, p. 207.

[9] McLendon interview.

[10] Hall, p. 31.

[11] McLendon interview.

[12] Hall, p. 17.

[13] Telephone interview with Chuck Blore, 22 February 1979.

[14] McFarland, p. 217.

[15] McLendon interview.

[16] Blore interview.

[17] Arnold Passman, The Deejays (New York: Macmillan, 1971), p. 161.

[18] Passman, p. 161.

[19] see p. 11.

[20] McLendon interview.

[21] Personal interview with broadcasting executive, not for attribution.

[22] McLendon interview.

[23] McFarland, pp. 395-396.

[24] see note 21.

[25] Lindsey Nelson and Al Hirshberg, "A Stadium Inside a Studio," Sports Illustrated, March 28, 1966, pp. 23-24.

[26] see note 7.

[27] "The King of the Giveaways," Time, June 4, 1963, pp. 52-53.

[28] Time, p. 52.

[29] see note 21.

[30] McLendon interview.

[31] Time, p. 52.

[32] see note 21.

[33] Advertisement, Broadcasting, July 2, 1956, p. 6.

[34] Personal interview with Stephen Labunski, 23 January 1979.

[35] see p. 7.

[36] One of the best accounts of " the Omaha bar incident" is in Hall, pp. 164 and 167. Personal interview with Dick Harris, 1 March 1979, verified this account.

[37] McFarland, 190.

[38] "Program Control Threat Raised in Final FCC Actions," Broadcasting, July 23, 1956, pp. 31-32.

[39] "Whereupon He Gives Away His Giveaways," Broadcasting, July 23, 1956, p. 32.

[40] Broadcasting, July 23, 1956, p. 32.

[41] "Todd Storz, 39, Head of 6 Radio Stations," New York Times, April 14, 1964, p. 26.

[42] see note 21.

[43] Personal interview with Sam Cook Digges, 20 February 1979.

[44] Personal interview with Jack Thayer, 18 December 1978.

[45] McLendon interview.

[46] Harris interview.

[47] "WHB, WHCC Drop MBS Affiliations," Broadcasting, Sept. 27 1954, p. 50.

[48] Advertisement in Sponsor, Nov. 29, 1954, p. 23.

[49] "Second Noe Station Turns Independent," Broadcasting, Oct. 10, 1955, p. 96.

[50] Personal interview with Maurie Webster, 13 February 1979.